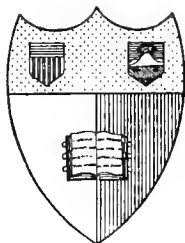


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PORTFOLIO *of* SHAKESPEARIANA

ART—LITERATURE—DRAMA



TO FULLY comprehend Shakespeare's plays one must either see them upon the stage or study them pictorially. The Shylock of Irving, the Hamlet of Booth, the Portia of Terry interpret for us the characters of the plays — characters which we could never build up ourselves by the reading of the works of the great poet-playwright. It is out of the question for us to witness all of Shakespeare's plays, because all are not staged at the present time, and furthermore it is impracticable for many of us to see even those which are now being played.

IMPORTANCE OF ART IN LITERATURE

¶ "The child is father to the man", and if we wish to interest the youth we must present him a picture book, so to speak. "This is the House that Jack built" will never convey to a youngster the true idea unless it is supplemented by a drawing. The same

applies to the grown-ups. Illustrations drive home impressions and broaden understanding. That is the reason why we have gone to great expense in providing engravings to illustrate the text matter of the greatest of the world's playwrights — Shakespeare.

RELATION OF ART TO THE DRAMA

¶ Now the artist has even greater facilities for interpreting Shakespearean characters than the dramatist. The dramatist, as we all know, is limited as to time for the representation of the different stage situations, and brings out forcibly only those occurrences which he considers vitally important and best adapted for theatrical effect. On the other hand, the artist makes the story of the play complete by supplying what even the poet himself has left undefined, and shows the author's idea in an entirely new light. By doing so he not only lays before us the creation of the poet, but he also enhances the interest of the play because of the vivid and true portrayal which he presents to us with his brush.

SHAKESPEARE THE UNIVERSAL ARTISTS' MAGNET

¶ The great painters of the world one and all have transferred to canvas the dramas of Shakespeare. It is a well known fact that in Germany alone a dozen theatres are devoted exclusively to the presentation of

Shakespearean plays. Throughout the world generally the Shakespearean drama is more popular than any other production presented to an eager public. Is it to be wondered at then that some of the world's greatest artists have chosen for their subjects events taken from the plays of the Bard of Avon? We must remember that geniuses — great painters — paint from love for art, and not from any sordid mercenary motives; the question of financial remuneration does not appeal to them. One can hardly believe it, but during the latter part of the last century nearly two hundred and fifty canvases were produced by about two hundred artists, the chosen theme in each case being of Shakespearean origin.

A COLLECTION OF MASTERPIECES

¶ About two years ago an art expert was engaged for the purpose of unearthing these art treasures. As a result of infinite pains and great outlay of money, it has been possible to collect nearly two hundred photographic reproductions of priceless originals, which have been the talk of the Shakespearean world. Out of this number art critics have selected one hundred and forty-four reproductions which form the illustrations of the present edition of SHAKESPEARE, and which have also been utilized in the making of this rare and beautiful Portfolio. The artistic merit of these reproductions is not only of the very highest order, but furthermore the interpretation of the characters is not an English one exclusively. A number

of the artists represented are from the Continent, which, of course, means that they are more familiar with many of Shakespeare's characters and types than the average Englishman would be.

¶ A few stars of the galaxy of world-renowned artists whose *chefs d'œuvre* are included in this collection :

SIR JOHN MILLAIS	G. ROUSSIN
L. ALMA TADEMA	HENRY MOTTE
FRANK DICKSEE	HANS MAKART
W. Q. ORCHARDSON	CARL VON PILOTY
J. PETTIE, R. A.	E. GRUTZNER
L. J. POTT	WILLIAM VON KAULBACK
V. BROMLEY	A. PECHT
A. CABANEL	A. MUNOZ DEGRAIN
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MEZZO - GRAVURE REPRODUCTIONS

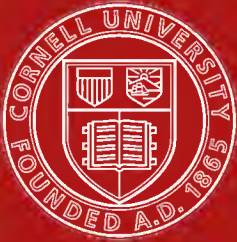
¶ The mezzo-gravure process used in reproducing these masterpieces represents the highest type of excellence and appropriateness in the art of reproduction. The engraver's art has been truly worthy of the famous originals in every detail of line and tone. The expensive enameled surface paper, the soft sepia duotone inks and the careful plate-proof printing all unite to make these prints a genuine delight to lovers of the beautiful in illustrative art.



STATUE OF JOAN OF ARC.

E. Fremiet, Sculptor.

King Henry VI. Part 1.



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Wol. "O Cromwell, Cromwell!
Had I but served my God with half the zeal
I served my King, He would not in mine age
Have left me naked to mine enemies."

King Henry VIII. Act 3, Scene 1.



Prince. "But come, my lord; and with a heavy heart,
Thinking on them, go I unto the Tower,"

King Richard III. Act 3, Scene 1.



Isab. "Because authority, though it err like others,
Hath yet a kind of medicine in itself,
That skins the vice o' the top. Go to your bosom;
Knock there, and ask your heart what it doth know
That's like my brother's fault: if it confess
A natural guiltiness such as is his,
Let it not sound a thought upon your tongue
Against my brother's life."

Measure for Measure. Act 2, Scene 2.



THE BATTLE-FIELD BEFORE THEBES.

Two Noble Kinsmen. Act. 1, Scene 4.



IN THE BOAR-S-HEAD TAVERN.

Sir John Falstaff and Doll Tearsheet.

King Henry IV., P. 2. Act 2, Scene 4.



OTHELLO DEFENDS HIMSELF BEFORE THE DOGE OF VENICE

Othello. Act 1, Scene 3.



Boling. "Though I did wish him dead,
I hate the murderer, love him murdered."

King Richard II. Act 5, Scene 6.



Oli. ——— "I pr'ythee, tell me what thou think'st of me."
Vio. "That you do think you are not what you are."
Oli. "If I think so, I think the same of you."
Vio. "Then think you right: I am not what I am."

Twelfth Night. Act 3, Scene 1.



Ham. "The point envenom'd too!—
Then, venom, to thy work!"

Hamlet, Prince of Denmark. Act 5, Sc. 2.



May. "See, where his Grace stands 'tween two clergymen!"

Buck. "Two procs of virtue for a Christian prince,
To stay him from the fall of vanity:
And, see, a book of prayer in his hand,—"

King Richard III. Act 3, Scene 7.



THE NINE WORTHIES.

Hol. "Great Hercules is presented by this imp,
Whose club killed Cerberus, that three-headed canus;"

Love's Labor's Lost. Act 5, Scene 2.



SLEEP-WALKING SCENE OF LADY MACBETH.

Lady M. "Out, damned spot! out, I say!—One, two; why, then 't's time to do't.— Hell is murky!—Fie, my lord, fie! a soldier, and afeard?"

Macbeth. Act 5, Scene 1.



Hel. "That you are well restored, my lord, I'm glad :
Let the rest go."

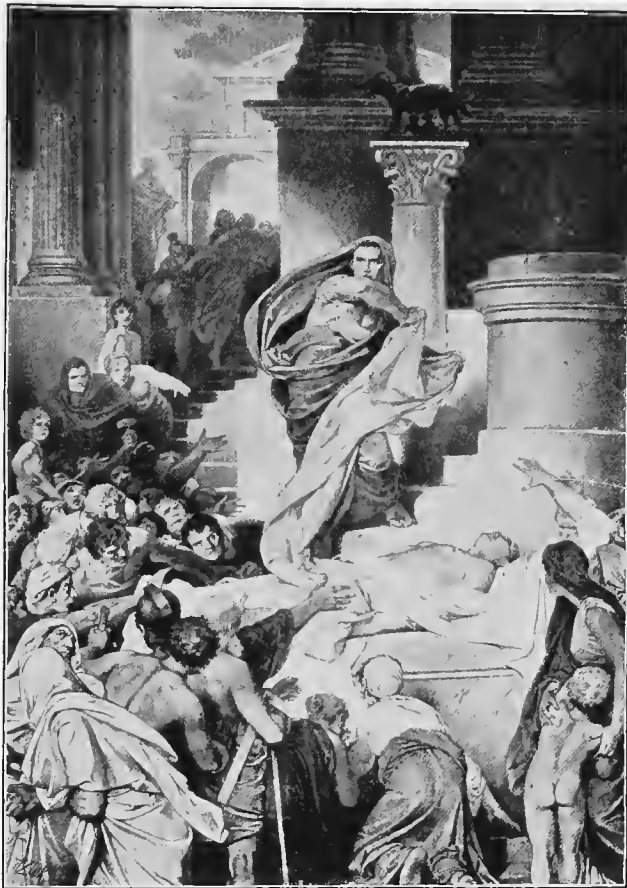
King. "My honour's at the stake ; which to defend,
I must produce my power.—Here, take her hand,
Proud, scornful boy,"

All's Well That Ends Well. Act 2, Scene 3.



Plan. "Hath not thy rose a canker, Somerset?"
Som. "Hath not thy rose a thorn, Plantagenet?"

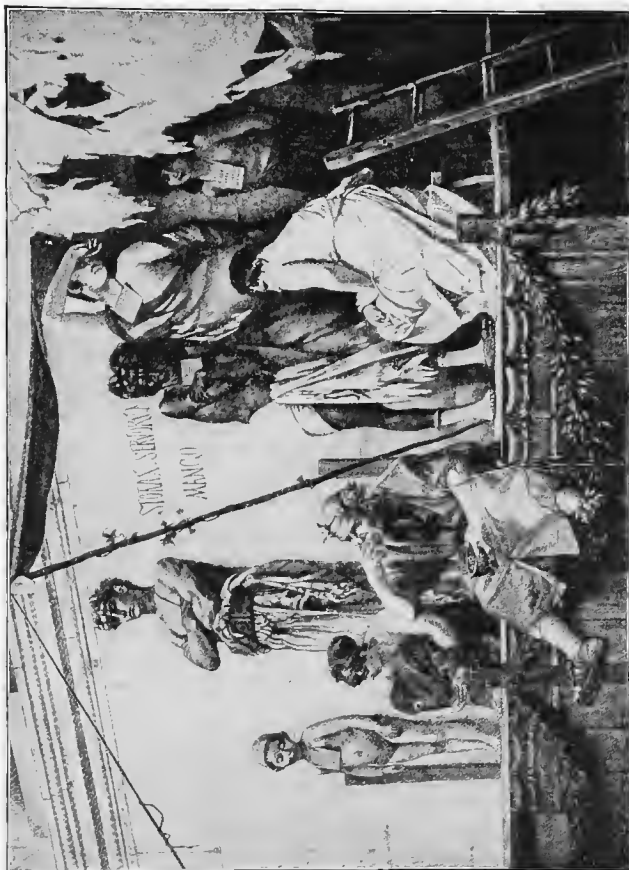
King Henry VI. Part 1, Act 2, Scene 4.



MARC ANTHONY'S FUNERAL ORATION OVER THE DEAD
BODY OF CÆSAR.

Ant. "Kind souls, what, weep you when you but behold
Our Cæsar's vesture wounded? Look you here,
Here is himself, marr'd, as you see, with traitors."

Julius Cæsar. Act 3, Scene 2.



Marina Exposed for Sale at the Slave Market.

Pencils. Act 4, Sc. 2.



Apem. ——— "There's a medlar for thee; eat it."

Tim. "On what I hate I feed not."

Apem. "Dost hate a medlar?"

Tim. "Ay, though it look like thee."

Timon of Athens. Act 4, Scene 3.



Boult. "Come, mistress; come your ways with me."

Mar. "Whither wilt thou have me?"

Boult. "To take from you the jewel you hold so dear."

Pericles, Prince of Tyre. Act 4, Scene 5.



Obe. "What thou see'st when thou dost wake,
Do it for thy true-love take,"

Midsummer-night's Dream. Act 2, Scene 2.



Flo. "Lift up your countenance, as it were the day
Of celebration of that nuptial which
We two have sworn shall come."

Winter's Tale. Act 4. Scene 3.



Arth. "Must you with not irons burn out ooth mine eyes?"

Hub. "Young boy, I must."

King John. Act 4, Scene 1.



And, "When was my lord so much ungently temper'd,
To 'top his ears against admonishment?
Unarm'd, unarm'd, and do not fight to-day."

Troilus and Cressida. Act 5, Scene 3.



Lear. "Thou hast her, France, let her be thine; for we
Have no such daughter, nor shall ever see
That face of hers again.—Therefore be gone
Without our grace, our love, our benison.—"

King Lear. Act 1, Scene 1.



Law, "Tis present death I beg; and one thing more
That woman-kind deserves to tell:
O keep me from their worse than killing lust,
And tumble me into some loathsome pit."

Titus Andronicus. Act 2, Scene 3.



Tal. "How say you, madam? are you now persuaded
That Talbot is but shadow of himself?
These are his substance, sinews, arms, and strength,"

King Henry VI. Part 1. Act 2, Scene 4.



Hel. "And, hearing your high Majesty is touch'd
With that malignant cause wherein the honour
Of my dear father's gift stands chief in power,
I come to tender it, and my appliance,"

All's Well! That Ends Well. Act 2, Scene 1.



Mira. "If by your art, my dearest father, you have
Put the wild waters in this roar, allay them."

The Tempest. Act 1, Scene 2.



Leon. "—What might I have been,
Might I a son and daughter now have look'd on,
Such goodly things as you!"

The Winter's Tale. Act 5, Scene 1.



King. "Rather, proclaim it, Westmoreland, through my host,
That he which hath no stomach to this fight,
Let him depart; his passport shall be made,
And crowns for convoy put into his purse ; "

King Henry V. Act 4, Scene 3.



With thy sharp teeth this knot intricate of life at once untie
poor venomous fool, be angry, and despatch."

Antony and Cleopatra. Act 5, Scene 2.



CHOOSING THE CASKETS.

Bass. "But thou, thou meagre lead,
Which rather threatenest than dost promise aught,
Thy plainness moves me more than eloquence.

Merchant of Venice. Act 3, Scene 2.



Bot. "I cry your Worship's mercy heartily—I beseech your Worship's name."
Cob. "Cobweb."

Midsummer-Night's Dream. Act 3, Scene 1;



Ant. of S. "Plead you to me, fair dame? I know you not:
In Ephesus I am but two hours old,
As strange unto your town as to your talk; "

The Comedy of Errors. Act 2, Scene 2.



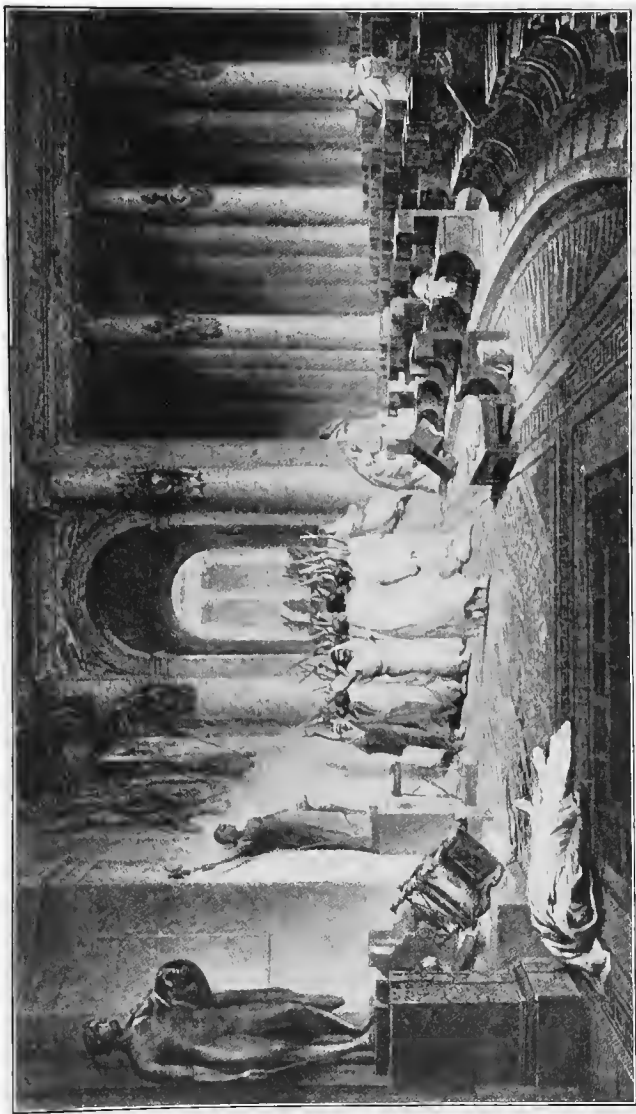
Post. "——— for my sake wear this;
It is a manacle of love; I'll place it
Upon this fairest prisoner."

Cymbeline. Act 1, Scene 1.



Per. "O, these I lack,
To make you garlands of; and my sweet friend,
To strew him o'er and o'er!"

The Winter's Tale. Act 4, Scene 3.



Cin. "Liberty! Freedom! Tyranny is dead!—
Run hence, proclaim, cry it about the streets."

Julius Caesar. Act 3, Scene 1.



VIOLA.

Twelfth Night.



Duke. " . . . Hast thou or word, or wit, or impudence,
That yet can do thee office? If thou hast,
Rejoice; for 'till my tale be heard,
And hold no longer out."

Measure for Measure. Act. 5, Scene 1.



Caes. "Let me have men about me that are fat;
Sleek-headed men, and such as sleep o' nights;
Yond Cassius has a lean and hungry look;
He thinks too much : such men are dangerous "

Julius Caesar. Act 1, Scene 2.

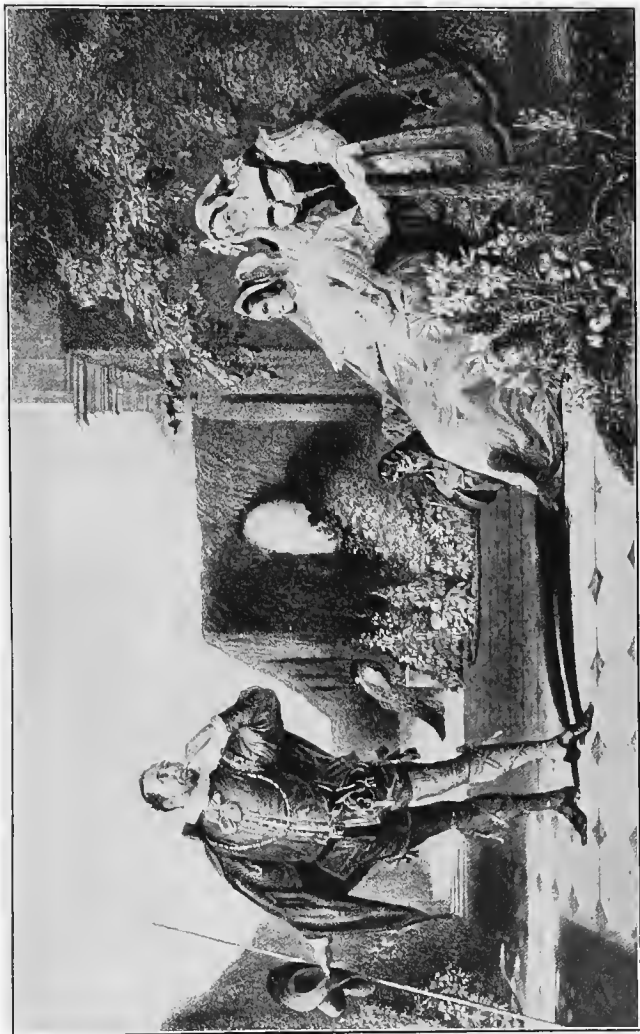


Shy. "Jessica, my girl, look to my house.—I am right loth to go." *Merchant of Venice.* Act 2, Scene 5.



Macb. "Thou canst not say I did it: never shake
Thy gory locks at me."

Macbeth. Act 3, Scene 4.



Mal. "Some are born great,—

Oli. "Ha!"

Mal. "—some achieve greatness,—

Oli. "What sayest thou?"

Mal. "—and some have greatness thrust upon them."

Twelfth Night. Act 3, Scene



Oli. "——but we will draw the curtain, and show you the picture.
Look you, sir, such a one I was this present: is't not well done?"

Twelfth Night. Act 1, Scene 5.



EXTERIOR OF CHURCH AT STRATFORD-ON-AVON.



Lav. ——— "Ah, beastly creature !
The blot and enemy to our general name !
Confusion fall !"—

Chi. "Nay, then I'll stop your mouth. Bring
thou her husband ;"

Titus An Ironicus. Act 2, Scene 3,



KING LEAR AND CORNELIA.

Lear. "Lend me a looking-glass;
If that her breath will mist or stain the stone,
Why, then she lives."

King Lear. Act 5, Scene 3.



THE FIGHT BETWEEN HECTOR AND AJAX.

Troilus and Cressida. Act 4, Scene 5.



CHURCH IN STRATFORD-ON-AVON, WITH
TOMB OF SHAKESPEARE.

GOOD FREND FOR IESVS SAKE FORBEARE
TO DIGG THE DVST ENCLOSED HEARE :
BLESTE BE YE MAN YT SPARES THES STONES,
AND CURST BE HE YT MOVES MY BONES.



K. Rich. " Give me the g'lass, and therein will I read.—
No deeper wrinkles yet? hath sorrow struck
So many blows upon this face of mine,
And made no deeper wounds?—"

King Richard II. Act 4, Scene 1.



Ghosts of the two Princes (to King Richard):
"Dream on thy cousins smother'd in the Tower:
Let us be lead within thy bosom, Richard,"

King Richard III. Act 5, Scene 3.



Cal. "Be not afeard; the isle is full of noises,
Sounds and sweet airs that give delight and hurt not."

The Tempest. Act 3, Scene 2.



Pet. "Why, there's a wench!—Come on, and kiss me, Kate."
Luc. "Well, go thy ways, old lad; for thou shalt ha't."

The Taming of the Shrew. Act 5, Scene 2.



Ophelia. "There's fennel for you, and columbines;—there's rue for you; and here's some for me: we may call it herb o' Sundays. O, you must wear your rue with a difference. There's a daisy. I would give you some violets, but they wither'd all when my father died: they say he made a good end."

Hamlet, Prince of Denmark. Act. 4, Sc. 2.



Pain. "I know none such, my lord."

Poet. "Nor I."

Tim. "Look you, I love you well; I'll give you gold,"

Timon of Athens. Act 5, Scene 1.



CUPID WEeping OVER THE DEAD BODY OF ADONIS.

Venus and Adonis,



Speed. "What an ass art thou ! I understand thee not."

Launce. "What a block art thou, that thou canst not !
My staff understands me."

Two Gentlemen of Verona. Act 2, Scene 5.



Por. "—No, my Brutus;
You have some sick offence within your mind,
Which, by the right and virtue of my place,
I ought to know of:"

Julius Cæsar. Act 2, Scene 1.



ROMEO AT THE APOTHECARY'S.

Rom. "Come hither, man. I see that thou art poor ;
Hold, there is forty ducats : let me have a dram of poison ; "

Romeo and Juliet. Act 5, Scene 1.



First Lady. "Madam, I'll sing."
Queen. "'Tis well that thou hast cause ;
But thou shouldst please me better, wouldst thou weep."

King Richard II. Act 3, Scene 4.



MARINA AT THE SEA-SHORE.

Pericles, Prince of Tyre.



K. John. "O cousin, thou art come to set mine eye:
The tackle of my heart is cark'd and burn'd;"

King John. Act 5, Scene 7.



Mal. "My masters, are you mad? or what are you? Have you
no wit, manners, nor honesty,——"

Twelfth Night. Act 2, Scene 3.



ANN HATHAWAY'S COTTAGE.



Queen. "There is a willow grows aslant a brook,
That shows his hoar leaves in the glassy stream;
There with fantastic garlands did she come."

Hamlet. Act 4, Scene 1.



Biron. "——And wretched fools' secrets heedtully o'er-eye.
More sacks to the mill! O Heavens, I have my wish!"

Love's Labours Lost. Act 4, Scene 3.



MACBETH ARMING FOR THE FIGHT WITH MACDUFF.

Macb. "Throw physic to the dogs, I'll none of it.—
Come, put mine armour on; give me my staff."

Macbeth. Act 5, Scene 3.



Ros. "Were't not better,
Because that I am more than common tall,
That I did suit me all points like a man?"

As You Like It. Act 1, Scene 3.



Rom. "Farewell, farewell! One kiss, and I'll descend."

Romeo and Juliet. Act 3, Scene 5.



Puc. "Lo, whilst I waited on my tender lambs,
... God's mother deigned to appear to me,"

King Henry VI. P 1. Act 1, Scene 2.



Pro. "Where is that ring, boy?"
Jul. "Here 'tis; this is it."
Pro. "How! let me see:—
Why, 'tis the ring I gave to Julia."

Two Gentlemen of Verona. Act 5, Scene 4.



Ros. "Wear this for me, one out of suits with fortune,
That could give more, **but** that her hand lacks means,"

As You Like It. Act 1, Scene 2.



Ham. "Get thee to a nunnery."

Hamlet. Act 3, Scene 1.



Ber. "Let that go:
My haste is very great: farewell; hie home."
Hel. "Pray, sir, your pardon."

All's Well That Ends Well. Act 2, Scene 5.



WILLIAM SHAKESPEARE.

(The Chandos Portrait, National Portrait Gallery, London.)



King. "The fairest hand I ever touch'd! O beauty,
Till now I never knew thee!"

King Henry VIII. Act 1, Scene 4.



AUTOLYCUS SINGS.

Mop. "Or thou go'st to th' grange or mill: "
Dor. "If to either, thou dost ill."
Aut. "Neither." Dor. "What, neither?" Aut. "Neither."

The Winter's Tale, Act 4, Scene 3.



"And the deep-drawing barks do there disgorge
Their warlike fraughtage:"

Troilus and Cressida. Prologue.



Vol. "O, no more, no more !
You've said you will not grant us any thing ;"

Coriolanus. Act 5, Scene 3.



Young Luc. "Help, grendshire, help ! my eunt Lavinia
Follows me everywhere, I know not why :—
Good uncle Marcus, see how swift she comes.—
Alas, sweet aunt, I know not what you mean."

Titus Andronicus. Act 4, Scene 1.



Phryn. }
Timan. } "Give us some gold, good Timon: hast thou more?"

Timon of Athens. Act 4, Scene 3,



Por. "Tarry a little; there is something else.
This bond doth give thee here no jot of blood;
The words expressly are, a pound of flesh "

The Merchant of Venice. Act 4, Scene 1.



TITANIA.

Midsummer Night's Dream.

Page 66.



Pand. "There's law and warrant, lady, for my curse."

Const. "And for mine too: when law can do no right,"

King John. Act 3, Scene 1,



ANN PAGE AND SLENDER

Page. "Come, gentle Master Slender, come; we stay for you."

Slender. "I'll eat nothing, I thank you, sir."

Merry Wives of Windsor. Act 1, Scene 1.



Lear. "Blow, winds, and crack your cheeks ! rage ! blow !
You cataracts and hurricanes spout
Till you have drench'd our steeples, drown'd the cocks !"

King Lear. Act 3, Scene 2.

Page 80.



First Serv. "Will't please your Lordship drink a cup of sack?"
Second Serv. "Will't please your Honour taste of these conserves?"
Third Serv. "What raiment will your Honour wear to-day?"

Taming of the Shrew. Induction, Scene 2.



Jaq. "Which is he that killed the deer?"

First Lord. "Sir, it was I."

As You Like It. Act 4, Scene 2.



TRIAL OF QUEEN CATHERINE.

Cath.

"Heaven witness,
I've seen to you a true and humble wife,
At all times to your will conformable."

King Henry VIII. Act 2, Scene 4.



Bene. "Enough, I am engaged ; I will challenge him. I will
kiss your hand, and so leave you."

Much Ado About Nothing. Act 4, Scene 1.

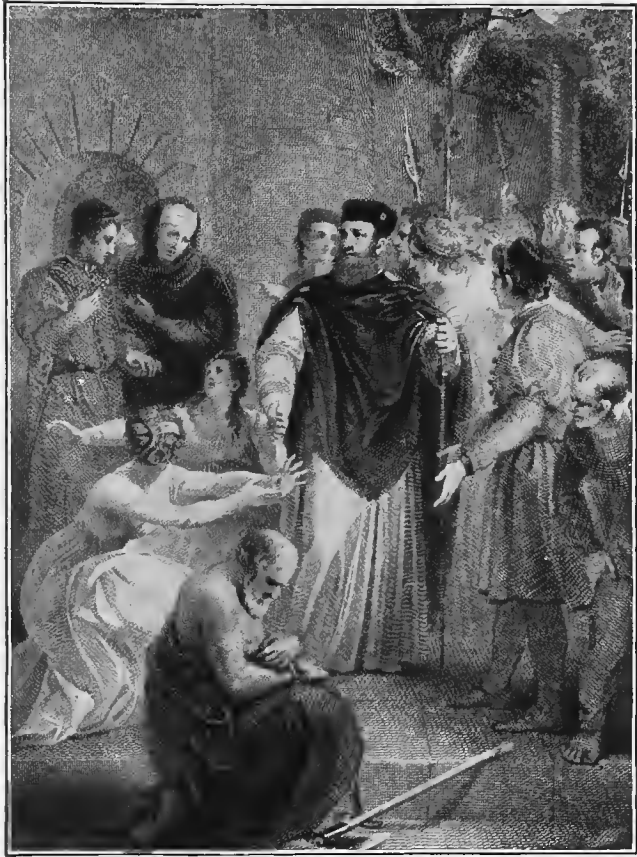


Abb. "Whoever bound him, I will loose his bonds,
And gain a husband by his liberty."

Comedy of Errors. Act 5, Scene 1.



Car. " . . . O, torture me no more! I will confess.
Alive again? then show me where he is:
I'll give a thousand pound to look upon him.
He hath no eyes, the dust hath blinded them.
Comb down his hair; look, look! it stands upright,
Like lime-twigs set to catch my winged soul!—"

King Henry VI. P. 2 Act 3, Scene 3.



Oth. "But they are cruel tears: this sorrow's heavenly;
It strikes where it doth love. She wakes."

Othello, Act 5, Scene 2.



THE AWAKENING OF JULIET.

Jul. "O churl! drink all, and leave no friendly drop
To help me after? I will kiss thy lips;"

Romeo and Juliet. Act 5, Scene 3.



Hot. "... O, I could prophesy,
But that the earthy and cold hand of death
Lies on my tongue : no, Percy, thou art dust,
And food for—

Prince. "For worms, brave Percy: fare thee well, great heart!"

King Henry IV. P. 1, Act 5, Scene 4.



Queen. "O.
Let me entreat thee, cease! Give me thy hand,
That I may dew it with my mournful tears;"

King Henry VI. P. 2. Act 3, Scene 2.



King. "I know thee not, old man: fall to thy prayers;"

King Henry IV., P. 2. Act 5, Scene 5.



KING HENRY VIII. WOOLING ANNE BOLEYN

King Henry VIII. Act 1, Scene 4.



Fal. "The better part of valour is discretion; in the which better part
I have saved my life."

King Henry IV., P. 1. Act 5, Scene 4.



Bene. "Fair Beatrice, I thank you for your pains."

Beat. "I took no more pains for those thanks than you take pains to
thank me: if it had been painful, I would not have come."

Much Ado About Nothing. Act 2, Scene 3.



JESSICA.

Merchant of Venice.



CORDELIA.

King Lear.



Claud. " . . . But fare thee well, most foul, most far' farewell,
Thou pure impiety and impious puny !"

Much Ado About Nothing. Act 4, Scene 1.



Sir To. "Come, Sir Andrew, there's no remedy; the gentleman will, for his honour's sake, have one bout with you."

Twelfth Night. Act 3, Scene 5.



FALSTAFF RECRUITING.

Fal. "What, dost thou roar before thou art prick'd?"

Bull. "O Lord, sir! I am a diseased man."

King Henry IV., P. 2, Act 3, Scene 2.



Pointz. "Falstaff '—ast asleep behind the arras, and snorting
like a horse."

King Henry IV., P. 1. Act 2, Scene 4.



Lady Percy "Some heavy business hath my lord in hand,
And I must know it, else he loves me not."

King Henry IV., P. 1. Act 2, Scene 3.



Dro. E. "Methinks you are my glass, and not my brother;
I see by you I am a sweet-faced youth."

Comedy of Errors. Act 5, Scene 1.



Bene. "Do not you love me?"

Beat. "Why, no; no more than reason."

Bene. "Why, then your uncle, and the Prince, and Claudio
have been deceived; for they swore you did."

Much Ado About Nothing. Act 5, Scene 4.



Pet. "Nay, look not big, nor stamp, nor stare, nor fret;
I will be master of what is mine own."—

Taming of the Shrew. Act 3, Scene 2.



Arm. "I will tell thee wonders."

Jaq. "With that face?"

Arm. "I love thee."

Jaq. "So I heard you say."

Love's Labour's Lost. Act 1, Scene 2.



K. Rich.
"Give me the crown.—Here, cousin,
On this side my hand, and on that side yours."

King Richard II. Act 4, Scene 1.



Cor. "My name is Caius Marcius, who hath done
To thee particularly and to all the Volsces
Great hurt and mischief;"

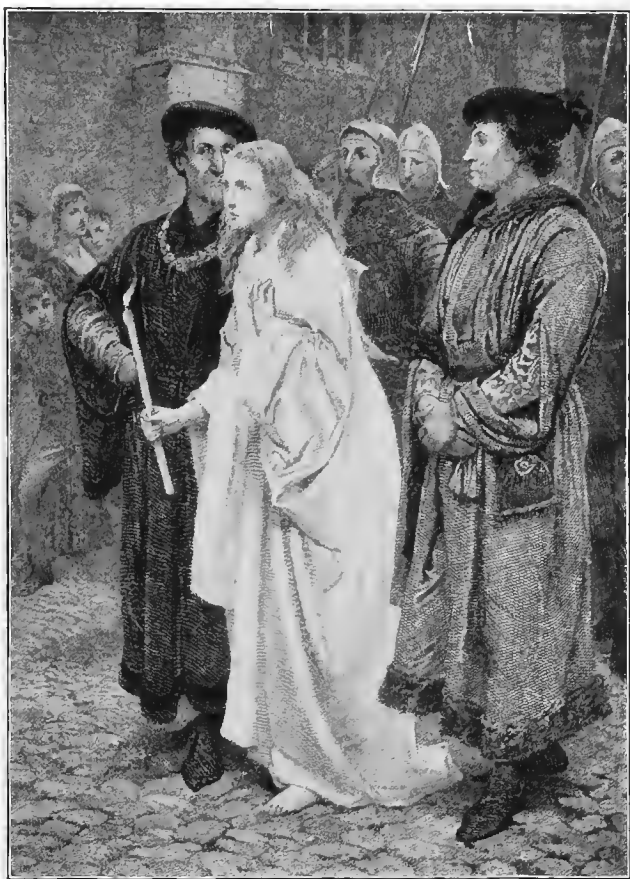
Coriolanus. Act 4, Scene 5.



KING HENRY VIII.

Painting by Hans Holbein—Windsor Castle.

King Henry VIII.



Glo. "Be patient, gentle Nell; forget this grief."
Duch. "Ah, Gloster, teach me to forget myself!"

Henry VI. Part 2. Act 2, Scene 4.



Tutor. ' Ah, Clifford, murder not this innocent child,
Lest thou be hated both of God and man! '

King Henry VI. P. 3. Act 1. Scene 3.



DESDEMONA.

Othello.



K. Edw. " Clarence and Gloster, love my lovely Queen ;
And kiss your princely nephews, brothers both."
Clar. " The duty that I owe unto your Majesty
I seal upon the lips of this sweet babe."

King Henry VI. P. 3. Act 5, Scene 7.



Ant. "Fall not a tear, I say; one of them rates all that is won and lost;
give me a kiss; even this repays me."

Antony and Cleopatra. Act 3, Scene 2.



And. "When was my lord so much ungently temper'd,
To stop his ears against admonishment?
Unarm, unarm, and do not fight to-day."

Troilus and Cressida. Act 5, Scene 3.



Mira. "If you'll sit down,
I'll bear your logs the while; pray, give me that;
I'll carry't to the pile."

The Tempest. Act 3, Scene 1.



Iach. "O sleep, thou ape of death, lie dull upon her!"

Cymbeline. Act 2, Scene 2.



Cæs. "I pray you, rise; rise, Egypt."

Cleo. "Sir, the gods
Will have it thus; my master and my lord
I must obey."

Antony and Cleopatra Act 5, Scene 2.



War. "Sweet rest his soul!—Fly, lords, and save yourselves;
For Warwick bids you all farewell, to meet again in Heaven."

King Henry VI. Part 3. Act 5, Scene 2.



K. Rich. " Slave, I have set my life upon a cast,
And I will stand the hazard of the die :
I think there be six Richmonds in the field ;
Five have I slain to-day instead of him.—
A horse ! a horse ! my kingdom for a horse ! "

King Richard III. Act 5, Scene 4.



JULIA.

Romeo and Juliet.



Isab. "O you beast !
O faithless coward ! O dishonest wretch !
Wilt thou be made a man out of my vice ?"

Measure for Measure. Act 3, Scene 1.



Launce. "———Nay, I remember the trick you served me when I took my leave
of Madam Silvia. Did not I bid thee still mark me, and do as I do?"

Two Gentlemen of Verona. Act 4, Scene 2.



L. Grey. "My mind will never grant what I perceive
Your Highness aims at, if I am aright."

King Henry VI. P. 3. Act 3, Scene 11.



Macb. "I've done the deed. Didst thou not hear a noise?"

Lady M. "I heard the owl scream and the crickets cry."

Macbeth. Act 2, Scene 1.



Ford. "I'll prat her,—(Beating him) Out of my door, you witch, you hag, you baggage, you polecat, you ronyon !
Out, out ! I'll conjure you, I'll fortune-tell you,"

The Merry Wives of Windsor. Act 4, Scene 2.



Thaisa. " . . . O, my lord,
Are you not Pericles? Like him you speak,
Like him you are : did you not name a tempest,
A birth, a death? "

Pericles, Prince of Tyre. Act 5, Scene 2.



Fal. "I love thee, and none but thee; help me away; let me creep in here. I'll never——"

Mrs. Wives of Windsor, Act 3, Scene 3.



Ang. "Fit thy consent to my sharp appetite;
Lay by all nicety and prolixious blushes."

Measure for Measure. Act 2, Scene 4.

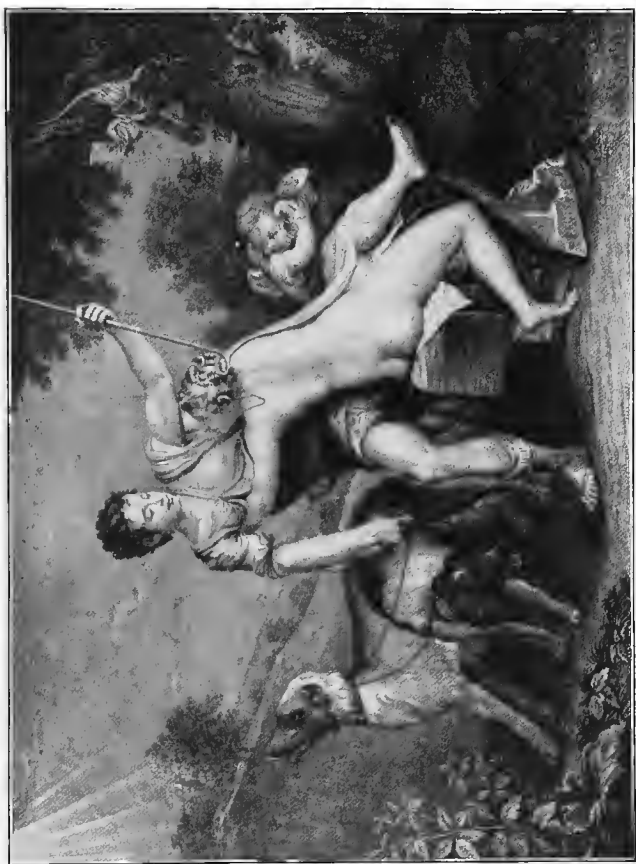


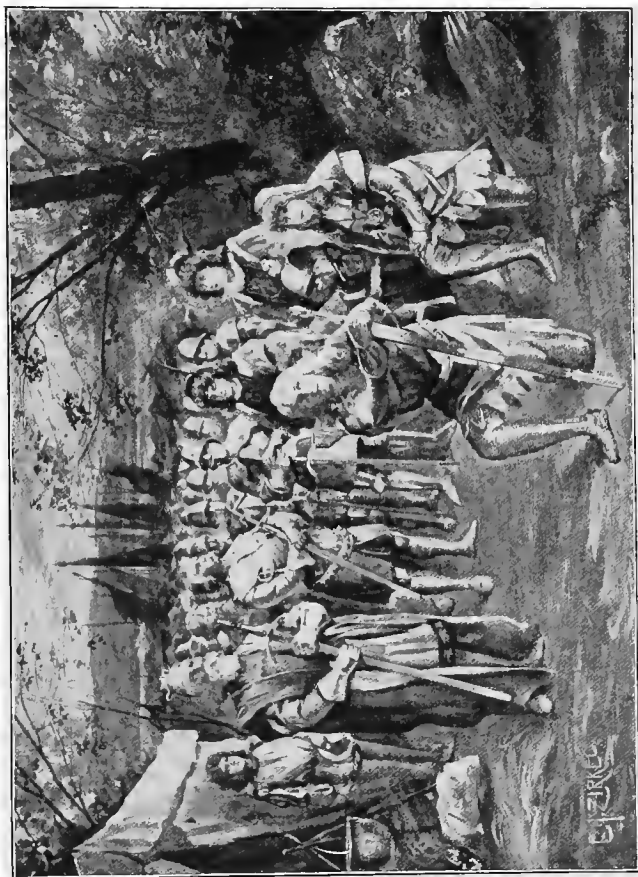
Cord.
"O my dear father, restoration hang
Thy medicine on my lips; and let this kiss
Repair those violent harms that my two sisters
Have in thy reverence made!"

King Lear. Act 4, Scene 7.



BIRTHPLACE OF SHAKESPEARE.
Stratford-on-Avon.





King. "O God of battles! steel my soldiers' hearts;
Possess them not with fear,"

King Henry V. Act 4, Scene 1.



Des. "Upon my knees, what doth your speech import?
I understand a fury in your words,
But not the words."

Othello. Act 4, Scene 2.



Orl. "Forbear, and eat no more !"

As You Like It. Act 2, Scene 7.



Macbeth. Act I, Scene 3.

3 Witches. "All hail, Macbeth, that shalt be king hereafter!"

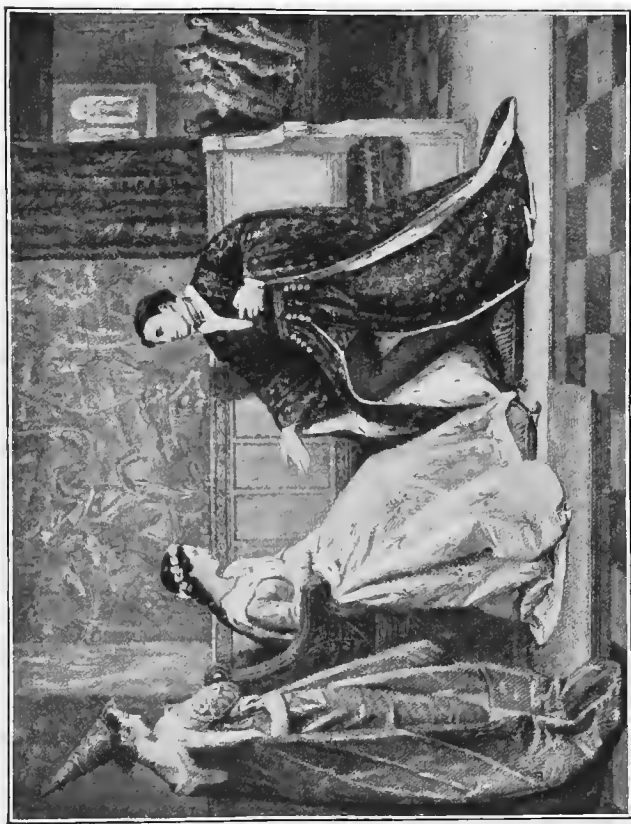


Vol. "As far as doth the Capitol exceed

The meanest house in Rome, so far my son,—

This lady's husband here, this, do you see,—
Whom you have banish'd, does exceed you all!"

Coriolanus. Act 4, Scene 2.



K. Hen. "I know no ways to mince it in love, but directly to say, I love you; then if you urge me further than to say, Do you, in faith? I wear out my suit. Give me your answer, I faith, do."

King Henry V. Act 5, Scene 2.



War. "But Henry now shall wear the English crown,
And be true king indeed ; thou but the shadow."—

King Henry VI. P. 3. Act 4, Scene 3.

